

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN  
JANUARY  
1934

# BEAUX-ARTS INSTITUTE OF DESIGN

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The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN  
Volume Ten January, 1934 Number Three

## Contents

OFFICIAL NOTIFICATION OF AWARDS .....	8-11
DEPARTMENT OF ARCHITECTURE .....	<i>Judgment of November 28, 1933</i>
DEPARTMENT OF SCULPTURE .....	<i>Judgment of December 4, 1933</i>
DEPARTMENT OF ARCHITECTURE .....	<i>Judgment of December 12, 1933</i>
CRITIQUES .....	1-6
THE EMERSON PRIZE, <i>By Philip L. Goodwin</i>	
CLASS "A" I ESQUISSE-ESQUISSE, <i>By Albert Kelsey</i>	
ARCHAEOLOGY II PROJET, <i>By Leopold Arnaud</i>	
INTERIOR DESIGN II, <i>By Paul R. MacAlister</i>	
DISCUSSIONS ON COMING PROBLEMS .....	6-8
CLASS "A" III ESQUISSE-ESQUISSE—"COMMEMORATIVE MONUMENTS," <i>By C. G. Zantzinger</i>	
CLASS "B" IV PROJET—"A SUMMER RESIDENCE FOR AN AUTHOR," <i>By Thomas H. Ellett</i>	
ILLUSTRATIONS:	
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL" .....	12-18
ARCHAEOLOGY II PROJET—"A ROMANESQUE PORCH" .....	19-20
INTERIOR DESIGN II—"A SPORTS ROOM OR A GUN ROOM" .....	21
CLASS "A" I ESQUISSE-ESQUISSE—"A SCULPTOR'S STUDIO" .....	22-23
DEPARTMENT OF SCULPTURE .....	
COMPOSITION PROGRAM III—"SAINT GEORGE AND THE DRAGON" .....	23-24

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Entered as second-class matter December 23, 1924, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The following discussions of the judgments are presented as an unofficial opinion by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

### THE EMERSON PRIZE

## "A NEW THOUSAND DOLLAR BILL"

As was the case in 1932, this competition produced a large number of excellent drawings, among them over a dozen of exceptional merit. The Jury took into account the fact that each line would be diminished to one-fifth of its size, and that the whole design would condense to its great advantage in most cases. Photographic reductions at one-fifth, however, were not permitted to be shown with the original drawings.

Certain requirements were not always met well; very clear one thousand figures at each end at least, or at each corner, are necessary for convenient counting of bundles of notes; a design that could be easily enlarged though not necessarily in the rather heavy, traditional scrolls, etc., now in use by the Bureau of Engraving; designs should not be such as could be easily counterfeited (the Jury did not know much about

this). Several fine drawings were felt to be too definitely poster-like or pictorial in quality. The necessity for something that looked like *money* and not like a railroad poster, a book plate, or a football ticket, was essential, but the Jury did not feel that it must look necessarily exactly like the greenbacks current in December, 1933, U.S.A.

The commemorative quality of the issue—as a tribute to the year's flying records—was handled in various ways from the symbolic figure to the eagle; and from whole aeroplanes to geometrical forms inspired by the spoke-like effect of the cylinders. The names of the aviators it was felt should all be shown, and clearly shown, or not at all. Some were half covered up. The medal drawings employ all these aviation symbols, but they also show the seal and the denomination of the bill in the clearest possible way.

Color, when employed, had little effect, except as it emphasized the spacing in the sheet. In the case of a design on a black background, it was felt that an otherwise beautiful design was damaged by the overstriking and impractical color.

The handling of the printing on the rectangle in the most economical, clear and effective way—much as the lettering might have been done on a fine Greek marble stele, or in Japanese writing on a Kakemono—was the first test of the best entries submitted.

By no one was this better handled than by W. Prokosch, of Yale University, who won the Emerson Prize, and a first medal. This example, by its drastic simplicity, its lovely lettering, the sweep of the aeroplane's lines, and its practicability, won almost unanimously. The refinement of the lettering and color, however, did seem delicate compared to more robust examples. It also did not conform much to American tradition.

A first medal, by J. Kabatsky, New York University, was another fine example of decorative treatment, beautifully drawn, and at the same time clearly a piece of paper money. The center 1000 was extremely clear, but the counting 1000s at the ends were not clear. The treatment of aviation was also very symbolic, and the general conception more continental than American.

A first medal by S. Pilafian, New York University, had the best quality of the engraved type. In many respects this also suited the aviation theme. The seal, numbering, etc., were all clear, and in the preliminary voting this design had many supporters.

The black drawing by A. Zamshnick, New York University, has already been commented on. The coloring, if anything, detracted from the design rather than otherwise, but in spite of it the beauty of the sweeping symbolic wing and the excellent spacing and lettering were too great to be ignored.

E. Saarinen, of Yale University, showed a beautifully composed bill with a symbolic figure of Pegasus to represent the aviation element. This was felt to be not quite so good as the prize winner and one other first medal with which it was allied in type of design.

Among the second medals, that of O. Everett, of University of Pennsylvania, stood very high. The workmanship was very fine indeed. The type distinctly in the American tradition, but a certain pictorial quality, particularly in the large number of flying birds, was criticized.

J. J. Fabricius, of New York University, had another machine-like type of design especially suitable for engraving. It was clear and well drawn, but did not have quite the pleasing qualities of the first medals.

J. W. Rogers, Jr., of the "T" Square Club Atelier of Philadelphia, had a decorative bill where the thousands were not shown at the ends and the design verged more on the poster type than money. This was particularly true of design by A. Rigolo, University of Illinois, who showed a very fine poster design without the characteristics of engraved money.

The other second medals were all good of their kinds, and Rudolf, Smith, Nozaki and Spigel were also considered excellent.

PHILIP L. GOODWIN, New York, N. Y.

## CLASS "A" I ESQUISSE-ESQUISSE

"A SCULPTOR'S STUDIO"

The way one reads a program, that is, what strikes one's fancy most vividly, is what determines the character of the design. If one underlines, for example, "studio about eight hundred square feet," "skylight at least eighteen feet above the floor," "diagrammatic section," "single sheet 22 inches by 30 inches," one then approaches the problem from an eminently practical point of view and doubtless one with that sort of mind and background will produce a thoroughly practical design. But in the practice of the practical art of architecture (please note that little word "art") it seems to me that one should leave such considerations to the last—to the very last when preparing oneself to solve any problem.

Now since these observations are not the collective opinion of the Jury, though I believe them to be in consonance with its findings, allow me to explain how I read the program.

Pencil in hand, I started hurriedly, ready, low be it spoken, to add some impertinent marginalia; but before I had scanned the first line I found myself underscoring the words "old family mansion," then, "driveway that sweeps." That word "sweeps" meant much to me, suggesting a large property and a spacious life. "The view from the house towards the north." Ah! there was the big idea, since a north light always is the first studio requirement, and if the view is to the north or northwest, what possibilities! "The artist and his relatives are agreed." I had begun to know the family. Evidently family pride and self-respect was major consideration, so the studio must be worthy of such a well-established family, yet a subordinate feature on the ancestral estate. "A certain amount of entertaining in summer time in the open air." I began to think of all sorts of out-of-door entertaining, with an interesting view as the grand climax. "The building to accord in spirit with the modesty and poise of the ancient building." When I came to that, I drew a firm line under every word of the well considered sentence. "The essential purpose of the problem" (here in addition to underlining I drew a loop around the word essential) "is expression of the character of the building as a studio and as an adjunct (another loop, this time around character) to a house and garden marked by modesty and repose." Excellent! I wrote on the margin. But I would not have been acting true to form if I had confined my marginalia to a single word. Therefore, I copied out that last sentence in full at the bottom of the program by way of having it always before me. That done, involuntarily getting ready to draw, I said to myself, "I must make a freehand sketch of the entire property, indicating the size of and approach to the stately old mansion, the sweeping driveway, the orchard, and above all, I must draw a long arrow focussed on the most striking feature of the distant view as seen from the historic mansion—a view which must not be screened, but which should be made even more of from the studio, where doubtless more entertaining will take place than in the old house. Without such a general layout one cannot see the problem steadily and see it whole, I muttered priggishly. After that, I dropped the subject and did not think of it again until the night of the judgment.

But had I been a competitor, I should have been guided from then on much more by my own interpretations and reactions than by the letter of the printed program. I should have thought much about that distinguished family and its traditions, and its manner of living. Evidently a sculptor was considered by the older generation as one of the ornaments of the family rather than as a harmless dilettante to be apologized for. It was clear that the patriarchal spirit persisted. The son's place should be marked by modesty and repose, and yet the program said, that extensive entertaining was to be permitted, nay, even encouraged. Delightful!

A little polite reading would help; such as Chapter III of Thackeray's "The Virginians". The first part of Henry James' "The Portrait of a Lady", or certain delightful passages from John Boyd's "Drums", in which he describes the lordly social life of the Carolinas before the Revolution. But if students, like many hardboiled practicing architects, must confine their reading to purely architectural books with plenty of pictures, as plumbers study trade catalogues, then, the understanding and the exquisitely written introduction to the volume on the work of Charles Platt by Royal Cortissoz.

Next I would localize the problem. I would think of this studio as being added to a venerable estate, let us say in Lyme, Connecticut, where the old houses are all of wood painted white, with dainty details, or to Westover, Virginia, where they are of brick trimmed with white wooden cornices and window-frames, or to

the old Chew place in Germantown, where they are of stone and wood, with a character all their own. After that, I would have said to myself, "The perfect sculptor's studio is the one in which out-of-door lighting is best approximated, the one large enough to permit one to walk around either a portrait bust or an equestrian statue, being always far enough away to see every part of the work to the best advantage." Which naturally would then have suggested a square or a round room, rather than a long and narrow one.

Finally, knowing that a great part of a sculptor's work, like that of an architectural student's, lies in thinking things out, I would have turned my attention to the inspiring view, to the quiet garden, which should include a few well placed objects of statuary and archaeology to lead the mind pleasantly to thoughts of plastic art, and up to the terrace to visions of entertaining; knowing full well that "the instant made eternal" by the sculptor's art is often inspired by a chance pose, a lovely dancer's mocking nonsense, an eloquent old man's indignation, a high-bred lady's ease and grace or by the unconscious romping of little children. "Would the son of such a house, if a sensitive artist, give crude cocktail parties, rough and vulgar 'beer-ups', or choice little suppers *en plein air* where his own accomplishments and the accomplishments of his guests would be the real attraction to the gentle sipping of good wine—*Lacrymae Christi* or champagne, the latter not too dry or too sweet, but a choice *demi-sec*, full of bubbling inspiration? And from those bubbles, that view, that family, and the spirit of that accomplished sculptor I would have drawn my inspiration.

But back to the report. The Jury found it almost impossible to make enthusiastic awards, because there were so many really fine designs for thoroughly practical studios that would have ruined the high-bred, ancient atmosphere of the place where it is very definitely stated that it is to be built; while unfortunately many of those that had caught the spirit of the problem were not always well-planned studios.

Two factors in H. J. Kienzlen's design, "T" Square Club Atelier of Philadelphia, are extremely well thought out—the lighting of the studio and the clear and gracious manner in which his colonnade and reception room relate themselves modestly to the ancestral home. A. R. Nozaki's design, University of Illinois, shows that he understood these important elements of the problem, though he has not provided as amply for entertaining in the open air. J. B. Applegate, "T" Square Club Atelier of Philadelphia, like the other two designs, has stressed lighting and has also wisely suggested an agreeable garden treatment to connect mansion and studio. But C. A. Schofield, Yale University, has injured the lighting of his studio both by projecting a wing which, if it would not cast a shadow over the big window, would surely produce tricky reflected lights inside, and especially by cutting up the glass surface with many shadow-casting members.

Unfortunately, none of these designs make enough of the distant view or even define its direction, while it would, of course, be too much to expect to find aristocratic refinements of detail in an *Esquisse-Esquisse*. Corot said, "Art is not art unless it makes man happy." None of these designs smile—they do not even grin at the beautiful view.

ALBERT KELSEY, Philadelphia, Pa.

## ARCHAEOLOGY II PROJET

### "A ROMANESQUE PORCH"

Romanesque Architecture—powerful, vital and decorative—should be a rich source of inspiration to the student, especially as the documentation for this period is abundant and usable. Consequently, it was disappointing to find that the porch of St. Gilles, because of its outstanding beauty, was chosen too often as the prototype for the projets. The Italian Schools, and the French Schools, other than the Provençal, inspired but few. The idea of composing in the spirit of the style rather than of copying a definite example seems, unfortunately, but little understood. In most cases the fine possibilities of Romanesque sculpture were neither used to advantage in the composition, nor adequately expressed in the larger details.

Two projets were seriously considered for medals, but were given instead, Mention and First Mention. Though beautifully rendered, more attention seemed to have been given to the pictorial effect than to the study of the architecture, and the drawing was slighted. The Medals, on the whole, presented a high average.

The projet of C. Verbeke, Jr., John Huntington Polytechnic Institute, was especially admired and was given the award unanimously. The porch proper, though strongly influenced by the overworked St. Gilles prototype, was very good; the details from Moissac were chosen with discrimination; metal pieces were introduced, giving additional interest to the values and coloring; the sheet as a whole was beautifully composed and well rendered.

M. Swatek, of Oklahoma Agricultural & Mechanical College, presented a fine piece of work, showing the excellent feature of serious plan and section study. The composition, though derived as usual from St. Gilles, was good; the indication and, especially the rendering in soft tones, done with water-color on a brown ink drawing, was much admired.

R. M. Law, of Carnegie Institute of Technology, presented a simple pencil rendering with entourage in line drawing, an admirable work even though the location of the plan was somewhat awkward. The delicate Provençal porch was overpowered by a great Burgundian superstructure not quite correct in archaeological feeling. However, the treatment of the carving in large scale detail rendered the spirit of Romanesque sculpture better than any of the other projets.

The problem of H. M. Brown, of Los Angeles, Calif., was the only taken from Italian derivatives that received a high award. Following San Zeno and the Veronese School, a good design and an interesting church façade were achieved; the sheet was well composed; the general values of the pen and ink rendering were exceptionally good; the Jury's chief criticism was that the lions used in the main porch as column-supports were too large in scale, and seemed to belong to the Sicilian rather than to the Veronese School.

The Jury was of the opinion that the higher awards, as a group, were good projets, thoroughly studied and well presented; but that apart from these, the general level was low, the expression trite. The practice of copying historic examples is too prevalent; the idea of designing in the spirit of a style is too little understood.

LEOPOLD ARNAUD, New York, N. Y.

## INTERIOR DESIGN II

"A SPORTS ROOM OR A GUN ROOM"

It was the opinion of the Jury that practically all of the problems submitted lacked sufficient study by the student. In the first place the problem stated that a room in a country house was to be fitted up for a sportsman with ample provision made for a large collection of guns, rifles, pistols, fishing rods and tackle.

In this case a great many of the designs were more suitable for a hunting lodge or small cottage rather than a country house, and neglected to set aside ample room or arrangement for rifles and rods.

The problem also read that the room should be essentially masculine in its furnishing and decoration and in most of the designs submitted this point was completely disregarded; many of the problems being executed in an ultra-modern manner where the characteristics were more feminine than masculine. The designs which were attempted in the Early and Eighteenth Century English manner evidenced insufficient architectural knowledge and proper sense of ornamentation of the period.

In writing this program the Committee had intended that the imagination of the student would be brought out to its fullest extent along the lines of good interior architecture, decoration and planning not only from a point of taste and comfort but also utilitarian value, but these problems taken as a group failed to show any of these important points.

R. E. Bechtol, of John Huntington Polytechnic Institute, was awarded First Mention for a well conceived plan incorporating not only utilitarian value, but comfort, excellent arrangement of furniture and accessories, and simple but pleasing background. M. Sherman, of New York University, was also awarded a First Mention mainly for the arrangement of gun racks and trophies.

E. Saarinen, of Yale University, was awarded a Mention for a very pleasing scheme which has been studied carefully for comfort and arrangement, including a well rendered bird's eye perspective of the entire room. Although a perspective was not called for in the program, the Jury agreed that this was an excellent means of presentation for a room of this description.

PAUL R. MACALISTER, New York, N. Y.

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## DISCUSSIONS ON COMING PROBLEMS

### CLASS "A" III ESQUISSE-ESQUISSE—"COMMEMORATIVE MONUMENTS"

The design of monuments, generally speaking, while presenting great opportunities to the imagination of the designer also is one of the most difficult problems within the practice of the architect.

A monument is often thought of as a composition of sculpture, and it is quite possible to so conceive of certain monuments, whether commemorative or otherwise. Though they may be in execution largely the work of the sculptor, there are inherent in the design of all monuments problems for which the training of the architect fits him more particularly than does the training of the sculptor; and consequently it is essential that the two artists should be associated, and generally preferable that the direction of the project as a whole be confided to the architect. This, quite aside from the fact that there are many practical questions as to materials, foundations, methods of construction, etc., with which the sculptor is quite unfamiliar.

It is essential in conceiving of a monument that the designer should bear in mind: (1) its purpose; (2) its site; and (3) its material.

(1) The Purpose may be as various as the commemoration of some frivolous event or the greatest calamity. In determining the suitability of the monument, the good judgment, the sympathetic understanding, generally, the human qualities of the designer, are of paramount importance. It would be unfortunate to make a delicate design in commemoration of some personage whose chief quality was his brutal strength and directness of action.

(2) The Site must have its influence on size. In the vast open spaces a monument commemorative of some great achievement, accomplished despite the elements, can be rock-hewn or moulded in harmony with the surrounding landscape. This manifestly would be unsuitable in an urban setting or in a park.

(3) In the selection of Materials, permanency is a first consideration, but color must not be lost sight of. A bronze figure will silhouette against a stone background better than against the sky, perhaps. Metal is more appropriate for one purpose and stone or granite for another.

The success or failure of a monument lies first in its beauty, but its appropriateness, its suitability to its purpose, must always have a great influence on the place it holds in the public esteem.

C. C. ZANTZINGER, Philadelphia, Pa.

### CLASS "B" IV PROJET—"A SUMMER RESIDENCE FOR AN AUTHOR"

You will be asked to design a summer residence for an author in which he can live comfortably, entertain guests and yet be undisturbed by them when he wants to work. The guests will also require comfort and freedom from disturbances of a domestic nature. An owner of the present day will require the following:

"Quiet comfort for himself and guests."

"Thorough convenience for his servants."

"Elegance and importance without ostentation."\*

Sir Henry Wotton in his Elements of Architecture, said, "Well being hath three conditions: Commodity, firmness and delight."

*Commodity* means adapted to its purpose; useful.

*Firmness* connotes a substantial quality.

*Delight*, to give extreme satisfaction.

It should be borne in mind that houses from the largest to the smallest have all the same principles of plan. You will have to keep your scale modest, your elements rather small, but your thoughts can be noble and the manner as grand as you please within reason, and should display an unassuming grace. It must possess a certain dignity, free from pretentiousness and equally free from meanness. Above all, it must have a sense of fitness. To attempt to create a fictitious appearance of size or cost is a thing particularly distasteful.

The site may be assumed to be of a poetical nature, and selected because it has privacy and a peaceful environment. It may be a pastoral one or one in a wooded clearing. A screen of trees may be assumed on the road side to insure privacy from that quarter. The road side of a country house may be fairly severe. It should declare itself to be a gentleman's house—simple, handsome, reserving its more intimate side for those who are fortunate enough to see it. Make the garden side inviting, hospitable—as charming as possible, with sunlight, beauty, interest. Consider this side of the house and the gardens inseparable.

Assume that this is an actual job and that you have been on the property and walked around it several times. Picked out a site for the house and stood on the future terrace and contemplated the view. Do the same from all the principal rooms. Visualize different schemes until you have one that you believe suitable to the owner.

After having made the sketches find a small board, some clay and a jack-knife and make a simple model. You can do this in an hour and it will save you endless trouble. This is for the massing of the principal elements only, but it will give you innumerable perspectives at as many glances. A model is better than a perspective because relationships cannot escape. Conceive the exterior and interior together. You are concerned with one plan and one elevation only, but don't forget that the owner will see all around.

If there are separate buildings they may be connected by covered passages. Covered passages would be convenient, sheltered on rainy days, and cool retreats on hot ones. They would also provide opportunity for generous passages connecting the rooms. Advantage should be taken of the exposure and outlook to face the principal rooms to the south, although they may then need some protection from the noonday sun. Cheerfulness is a desirable element and the chief element of cheerfulness is sunshine. Have an excess of light and air.

Consider the gardens as a place for privacy and meditation, rich in permanent planting and useful for repose. Access to the garden should be made as easy as possible. For shade, a great tree is better than an umbrella.

We are not concerned with interiors other than in plan. The living room should have ample light, and be restful and cool. A gathering place for refreshments, for conversations and games—for a few or for many. Lunch may be served by the window or on a great table down the center. Doors must close to provide against draughts and windows must open wide. Try to get your back against the wall once in a while. All the principal rooms should have fireplaces for rainy days and cool evenings. No room ought to pass muster on a plan until the designer has in imagination occupied it and proved it comfortable. "Plot the furniture; place a desk in the study and see whether one must turn his back to the fire, to the door or to the window. Avoid such conditions. Questions of compromise will continually arise, often hard of solution, but the skill of the designer has its chief task here, in reducing every compromise to the minimum."\*

The vista from the living room is an important consideration. One must be impressed with it the moment he enters the room. There must be something to look at. A foreground enriched by planting, flower pots, vases, balustrades and fountains, or merely an old apple orchard. Beyond, the distant view of lake and hills.

\* English Gentleman's House—Kerr.

A house should be a complement to the landscape. Search for composition, form and color. Big balanced chimneys, dark roofs and fine windows help give character. Depend on surfaces, proportions and materials. Enhance them with charming detail, mellow mouldings if you will, or none at all.

The exterior may be playful or severe, handsome or homely, Greek or French farmhouse, but be sure it is charming. Do not deliberately attempt the picturesque. Keep on the side of simplicity and rely on the grace of elegance as the beauty which will last longest.

Rummage the library; take a look at the University of Virginia, at Brevoort, at Villa Papa Julia, at Villa Lante and especially at the Greek Revival houses in Georgia. You won't find a single thing to "swipe," but you may get a thirst. Look them over, but look for inspiration, not imitation. Do not be "concerned with the difference between ancient and modern architecture or the conventions in styles!"\* Draw "upon tradition with a reverent but discriminating independence and vitalize it with fresh invention."\*

It has been said of Charles Platt that he recognized but "two 'styles' in architecture: good architecture and bad architecture."\*

THOMAS H. ELLETT, New York, N. Y.

\* Charles A. Platt—An Appreciation by S. Merrell Clement in the Architectural Record, November, 1933.

## OFFICIAL NOTIFICATION OF AWARDS

### DEPARTMENT OF ARCHITECTURE

*Judgment of November 28, 1933*

THE EMERSON PRIZE

"A NEW THOUSAND DOLLAR BILL"

It is becoming increasingly customary, not only in the United States, but in foreign countries as well, to memorialize events of significance on the stamps or the money issued by the Federal Government.

Of all the many events through which the year 1933 has successively passed, none has distinguished it more strikingly than those associated with flying. Bearing this in mind, and wishing to pay its tribute to the gallant achievements of the year, the Federal Government has decided to issue a new \$1,000 bill that in its design shall adequately commemorate the year's flying record.

This type of design has called forth an almost infinite variety of treatment so that the greatest possible choice is at the disposal of the contestants. It should, however, be borne in mind that the interest in the resulting designs will not be in the composition alone, but also in its suitability to the process by which it will be produced.

Adequate space in the design for the necessary identification numbers, signatures, seals, etc., is of course essential. The bill as finally produced will be of the same dimensions as our present paper currency, i.e.,  $2\frac{5}{8}'' \times 6\frac{1}{8}''$ .

JURY OF AWARD: Charles Collens, Emilio De Soto, of Havana; Frederick G. Frost, Philip L. Goodwin, Edward S. Hewitt, Charles H. Higgins, Albert Kelsey, Julian Clarence Levi, Livingston Longfellow, Samuel R. Moore, Alexander P. Morgan, Carl L. Otto, Herman Schladermundt, Eldredge Snyder, Henri Walbert, Leonard B. Wamnes, Clifford C. Wendehack, Lessing W. Williams. REPRESENTATIVES: W. V. Cash, Massachusetts Institute of Technology; Adrian Waldorf, New York University.

NUMBER OF DRAWINGS SUBMITTED: 285.

### AWARDS

#### ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: A. J. Adreani.

HALF MENTION: G. W. Terp.

NO AWARD: 20.

HORS CONCOURS: C. T. Seaberg.

#### BOSTON ARCHITECTURAL CLUB:

HALF MENTION: J. R. Holbrook.

#### CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: E. K. Schade.

HALF MENTION: F. O'C. Church, J. W. Daquila, B. J. Liff, D. D. Morgan.

NO AWARD: 26.

#### CATHOLIC UNIVERSITY OF AMERICA:

MENTION: V. F. Duckett.

HALF MENTION: A. E. Alexander, P. A. Rigali, S. T. Stathes.

NO AWARD: 2.

#### CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: R. W. Bloss, H. Halderman, R.

A. Spahn, C. W. Zimmerman.

NO AWARD: 5.

#### COLUMBIA UNIVERSITY, EXTENSION ATELIER:

MENTION: J. J. Accardo, F. F. Battisti, E. R. Crino.

HALF MENTION: P. Birnbaum.

NO AWARD: 1.

#### ATELIER DENVER:

MENTION: R. M. Morris.

NO AWARD: 1.

#### ATELIER HIRONS:

HALF MENTION: F. A. Geibelt.

NO AWARD: 1.

#### GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 2.

#### GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: W. L. Addkison.

#### MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: V. P. Battista, D. A. MacCormack, J.

W. Mihnos.

# ARTS INSTITUTE *of* DESIGN

9

- HALF MENTION: G. Bunshaft, J. J. Chapman, N. N. Culin, R. B. Mills.
- HORS CONCOURS: G. L. Cory, L. Hyzen.
- ATELIER NELSON:
- HALF MENTION: M. M. Orr.
- NO AWARD: 7.
- HORS CONCOURS: V. Spector.
- NEW YORK UNIVERSITY:
- FIRST MEDAL: J. Kabatsky, S. Pilafian, A. Zamshnick.
- SECOND MEDAL: J. Fabricius.
- MENTION: C. J. Carlson, V. Chiljean, A. G. Lyras, O. B. Miller, A. A. Schiller, M. Sherman, W. Johanson.
- HALF MENTION: P. L. Cherici, R. DuBrul, J. R. Gangemi, G. A. Inglis, F. E. Kotzian, C. L. Macchi, A. Nathanson, J. J. Roberto, N. Ruzza, F. Swarti.
- NO AWARD: 5.
- HORS CONCOURS: S. Katz, A. Waldorf, R. R. Kilburn.
- OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
- HALF MENTION: G. A. Melton.
- NO AWARD: 2.
- PRINCETON UNIVERSITY:
- HALF MENTION: R. L. Gwinn, W. R. James, Jr., S. A. Kaufman, J. A. Kerr, T. R. Shoaff, E. A. Weed.
- NO AWARD: 2.
- HORS CONCOURS: C. F. Brauer.
- SAN FRANCISCO ARCHITECTURAL CLUB:
- MENTION: N. B. O'Connor.
- HALF MENTION: H. D. Kensit.
- "T" SQUARE CLUB ATELIER OF PHILADELPHIA:
- SECOND MEDAL: J. W. Rogers, Jr.
- HALF MENTION: L. Malkus, T. Michener, Jr.
- NO AWARD: 2.
- UNIVERSITY OF ILLINOIS:
- SECOND MEDAL: A. R. Nozaki, A. Rigolo, H. A. Smith.
- MENTION: S. Glowacki, D. D. Michel, W. F. Newkirk, V. Ulfeldt, J. A. Vedra.
- HALF MENTION: A. E. Gonzalez, E. G. Glasser, W. Hasterlik, W. M. Horowitz, G. R. Johnson, H. N. Johnson, H. S. Kruse, A. W. Kirschenbaum, H. A. Kemp, J. F. Kausal, W. E. Kittle, C. E. McBurney, H. E. Steinberg, J. Stein, A. M. Ulvestad.
- NO AWARD: 13.
- UNIVERSITY OF PENNSYLVANIA:
- SECOND MEDAL: O. Everett, G. C. Rudolph, H. Spigel.
- MENTION: W. S. Allen, H. L. Blatner, J. W. Breed, C. A. Eisenhower, A. R. Holland, A. R. Hyman, J. H. Langlois, H. D. Steinmetz, T. M. Taylor, J. J. Waferling, R. B. Wyatt.
- HALF MENTION: H. M. Adnee, R. S. Albrecht, B. L. Barton, H. Berg, J. S. Brenneman, W. S. Brown, C. J. Bryant, L. B. Colvin, W. J. Fedeli, W. B. Fleck, R. A. C. Gilfillan, P. S. Kelly, J. J. Lynch, G. Patterson, R. R. Peck, T. T. Russell, J. E. Spagnuolo, G. Y. Vander Bogert, J. M. Whitcomb.
- NO AWARD: 19.
- HORS CONCOURS: J. H. Gleason.
- UNIVERSITY OF VIRGINIA:
- NO AWARD: 1.
- YALE UNIVERSITY:
- FIRST MEDAL AND PRIZE: W. Prokosch.
- FIRST MEDAL: E. Saarinen.
- MENTION: R. M. Hersey, Jr., B. Sugimura.
- HALF MENTION: M. G. Duncan, M. Moore, V. Pellegrino.
- NO AWARD: 22.
- HORS CONCOURS: L. Cheek, Jr., J. T. Howard, W. E. Jenney, P. R. Leonard, F. C. Rogers, H. J. Rome.
- UNAFFILIATED:
- CHICAGO, ILLINOIS:
- NO AWARD: 3.
- NEW YORK CITY AND VICINITY:
- HALF MENTION: P. J. Avitabile, J. Caponnetto.
- NO AWARD: 3.
- HORS CONCOURS: E. J. Stidolph.
- NUTLEY, NEW JERSEY:
- NO AWARD: 1.
- PROVIDENCE, RHODE ISLAND:
- HALF MENTION: J. E. McDonald.
- WILLIAMSPORT, PENNSYLVANIA:
- NO AWARD: 1.
- DEPARTMENT OF ARCHITECTURE  
*Judgment of November 28, 1933*  
CLASS "A" I ESQUISSE-ESQUISSE  
"A SCULPTOR'S STUDIO"
- A sculptor wishes a studio built on the grounds of the old family mansion in a country town that has a quiet summer colony. The house is a colonial building partly of brick and partly of white painted wood. It faces south, with a rectangular garden on the north surrounded by a hedge. The property line on the East is 40 feet from the house, and 8 feet from it is a 12-foot driveway that sweeps to the West past the northern boundary of the garden. The view from the house toward the North extends over a perfectly flat foreground of lawn with an orchard along the East side three trees wide. The distant view is considered too important to be cut off entirely by the studio. Therefore, the artist and his relatives are agreed that the studio should be reasonably close to the eastern boundary, near the curve of the driveway.
- The building is to comprise the studio proper, of about 800 square feet, with North light; a gallery looking down into the studio, with stair readily accessible from it; a casting room of 140 square feet, containing provisions for storage of materials; a reception room of 200 square feet, arranged so that one or two full-sized figures may be shown in it, as well as drawings and small sculpture. There may be a vestibule or small porch at the entrance. A small kitchenette closet is required, also a coat closet and a toilet with shower, arranged, however, to be accessible without entering the workshop. No bedrooms are needed. The height of the top of the skylight should be at least 18 feet, and more if compatible with a good exterior.
- As there will be a certain amount of entertaining in summer, an open air terrace or terraces will be as important as one of the rooms, and it is desired that the house be arranged to open up freely toward the land-

scape at least after working hours. As to materials or style no preference is expressed. What is wanted is that the building accord in spirit with the modesty and poise of the ancient buildings on the site. In any case there should be a small formal garden as a setting for garden sculptures.

The elements of the plan are few, their interrelation, simple. The essential purpose of the problem is expression of the character of the building as a studio and as an adjunct to a house and garden marked by modesty and repose.

JURY OF AWARD: Charles Collens, Emilio De Soto, of Havana; Frederick G. Frost, Philip L. Goodwin, Edward S. Hewitt, Charles H. Higgins, Albert Kelsey, Julian Clarence Levi, Alexander P. Morgan, Carl L. Otto, Herman Schladermundt, Henri Walbert, Clifford C. Wendehack, Lessing W. Williams. REPRESENTATIVES: W. V. Cash, Massachusetts Institute of Technology; Adrian Waldorf, New York University.

NUMBER OF SKETCHES SUBMITTED: 222.

#### AWARDS

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: W. C. Suite.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

HALF MENTION: G. M. Drury, J. W. Mihnos.

NEW YORK UNIVERSITY:

HALF MENTION: H. Greenberg.

PRINCETON UNIVERSITY:

HALF MENTION: W. R. James, Jr., E. A. Weed.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

MENTION: J. B. Applegate, H. J. Kienzlen.

HALF MENTION: T. S. Michener, Jr.

UNIVERSITY OF ILLINOIS:

MENTION: A. R. Nozaki.

HALF MENTION: H. S. Kruse, J. Stein.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: J. J. Lynch, T. J. Malakie, E. S. Williams.

YALE UNIVERSITY:

MENTION: C. A. Schofield.

HALF MENTION: J. T. Howard.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HALF MENTION: E. J. Stidolph.

#### DEPARTMENT OF SCULPTURE

*Judgment of December 4, 1933*

#### PROGRAM III

#### "SAINT GEORGE AND THE DRAGON"

It is proposed to erect in the side wall of a small chapel which is executed in lime stone, a group in colored terra cotta. The subject being: Saint George and the Dragon. The placing of this group is regulated by the drawing submitted herewith.

JURY OF AWARD: Salvatore F. Bilotti, Gaetano Cecere, Robert G. Eberhard, John Flanagan, Paul Fjelde, Anthony de Francisci, Edward S. Hewitt, Ernest W. Keyser, Edward McCartan, Georg Lober, Austin Purves, Jr., Leon V. Solon, Edward Trumbull, William Van Alen, John V. Van Pelt, Ralph T. Walker, Sidney B. Waugh.

NUMBER OF SKETCHES SUBMITTED: 63.

#### AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: E. L. Amundson.

FIRST MENTION: A. Wein.

MENTION: J. Amore, F. De Lorenzo, E. A. Johnson, M. Monteleone.

NO AWARD: 24.

HORS CONCOURS: S. Cartaino.

COOPER UNION:

NO AWARD: 3.

NEW YORK UNIVERSITY:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: D. D. Grainger.

MENTION: S. Milici, E. Dupen, A. S. Robbins, E. C. Walther, R. Barger, E. Barnes, G. J. Sklar (on 2).

NO AWARD: 19.

#### LIFE MODELING

MORNING CLASS:

MENTION: S. Ferruggia, M. Friedman, G. Piccoli.

EVENING CLASS:

FIRST MENTION: R. Wever.

MENTION: P. Tavalin, J. Mirenda, G. Lagozzino, A. Giordano.

#### DEPARTMENT OF ARCHITECTURE

*Judgment of December 12, 1933*

#### ARCHAEOLOGY II PROJET

#### "A ROMANESQUE PORCH"

In the process of evolution of Mediaeval Architecture, Romanesque achieved a completeness of development, organically as well as decoratively such as few styles can boast, only to be discarded for the novelty that was Gothic. The evidences of this achievement can be found in the varied richness of Porch Entrances to Churches and Cathedrals over the whole of Europe. Here are seen the expression of their sense of form and structure; above all of their feeling for sculptural decoration whereby they sought to impress upon the populace the warnings of the Apocalypse, a favorite subject being the "Last Judgment." Hence the decoration of their main entrances became virtually a sermon in stone with mystical connotations.

To facilitate circulation in and out of the building, and perhaps as an expression of three aisles, the entrances were sometimes grouped in trios. Occasionally we find them as three separate units forming organic elements in the composition of the whole facade; in other instances the three doors are designed as a complete motif with an elaboration of decoration that is most impressive.

The student is at liberty to choose either of the above methods of grouping, remembering that the doors are spaced 30 feet on centers. Inasmuch as multitudes of variants of the style seem to have cropped up almost simultaneously after the safe passage of the year 1000 A.D., the student may work in any one of these. Great stress shall be made of the proper and sympathetic handling of the sculpture.

#### BIBLIOGRAPHY:

A. Kingsley Porter: Mediaeval Architecture, and Lombard Architecture.

Russell Sturgis: A History of Architecture.

G. Gromort: L'Architecture Romane.

H. Revoil: L'Architecture Romane du Midi de la France.

C. Martin: L'Art Roman en France.

C. Martin: L'Art Roman en Italie.  
 F. deDartein: Architecture Lombarde.  
 F. W. Halle: Die Bauplastik von Wladimir Ssusdal.  
 G. T. Rivoira: Le Origini della Archittura Lombarda.

JURY OF AWARD: Leopold Arnaud, Theodore E. Blake, Frank C. Farley, Louis E. Jallade, L. Bancel LaFarge, H. Oothout Milliken, Francis A. Nelson, Robert Perry Rodgers, Kenneth K. Stowell, Seth Talcott, Thomas B. Temple, Giles Whiting.

NUMBER OF DRAWINGS SUBMITTED: 37.

#### AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: R. M. Law.

MENTION: D. D. Morgan.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: E. A. Daly, J. E. Dundin.

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 2.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

SECOND MEDAL: C. C. Verbeke.

NO AWARD: 2.

KANSAS STATE COLLEGE OF AGRIC. & APP'D. SC.:

MENTION: S. S. Sklar.

NEW YORK UNIVERSITY:

FIRST MENTION: H. Greenberg.

MENTION: L. W. Hanousek, V. W. Ronfeldt, J. Stenken.

NO AWARD: 2.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

SECOND MEDAL: M. Swatek.

PRINCETON UNIVERSITY:

MENTION: W. R. James, Jr., D. Vhay.

ATELIER RECTAGON OF BUFFALO:

MENTION: C. Donath.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: H. Lopez-Videla, H. W. Peters, A. Schaffner.

MENTION: E. R. Benedict.

UNIVERSITY OF NOTRE DAME:

MENTION: R. E. Kelly.

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

MENTION: J. J. Lynch.

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: H. W. Parrott.

MENTION: J. V. Bergamini, R. D. Butterfield, E. A. Harris, J. T. Howard.

UNAFFILIATED:

LOS ANGELES, CALIFORNIA:

SECOND MEDAL: H. M. Brown.

PATERSON, NEW JERSEY:

MENTION: A. Goodman.

PHILADELPHIA, PENNSYLVANIA:

NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

*Judgment of December 12, 1933*

INTERIOR DESIGN II

"A SPORTS ROOM OR A GUN ROOM"

A room in a country house is being fitted up for a sportsman, and there is to be ample provision made for a large collection of guns, rifles, pistols, fishing rods and tackle.

This room is to be panelled in wood and closets to hold guns, etc., enclosed with glass doors; and built-in bookcases are to become part of the architectural design. The flooring is to be inlaid rubber.

The room should be essentially masculine in its furnishing and decoration.

The over-all dimensions are 14 feet wide, 18 feet long and 10 feet high. Two windows, the size of which is left to the discretion of the student, are to be located on one of the 18-foot walls. The door is to be located on the 14-foot wall and on the opposite 14-foot wall there is to be a fireplace.

JURY OF AWARD: Henry F. Bultitude, Rosario Cannella, H. B. Herts, Livingston Longfellow, Paul R. MacAlister, Nancy McClelland, Harold W. Rambusch, Ralph T. Walker, Leonard B. Wamnes, H. S. Waterbury.

NUMBER OF DRAWINGS SUBMITTED: 44.

#### AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

NO AWARD: 2.

BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 1.

ATELIER BIEG:

NO AWARD: 2.

BOSTON ARCHITECTURAL CLUB:

NO AWARD: 1.

CHILD-WALKER SCHOOL OF FINE ARTS:

HALF MENTION: E. Nelson.

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: W. J. Gabriel.

NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: W. Pollatz.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

FIRST MENTION: R. E. Bechtol.

ATELIER LICHT:

HALF MENTION: G. T. Licht.

ATELIER NELSON:

NO AWARD: 1.

NEW YORK UNIVERSITY:

FIRST MENTION: M. Sherman.

MENTION: F. E. Kotzian, S. Pilafian.

HALF MENTION: R. M. Fong, F. Montana.

NO AWARD: 9.

PENNSYLVANIA MUSEUM SCHOOL OF IND. ART:

HALF MENTION: G. B. Barber.

PRINCETON UNIVERSITY:

HALF MENTION: D. Vhay.

"T" SQUARE CLUB ATELIER OF PHILADELPHIA:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

MENTION: A. L. Tuttle.

HALF MENTION: J. J. Brust, C. F. Sausville.

NO AWARD: 2.

YALE UNIVERSITY:

MENTION: E. Saarinen.

UNAFFILIATED:

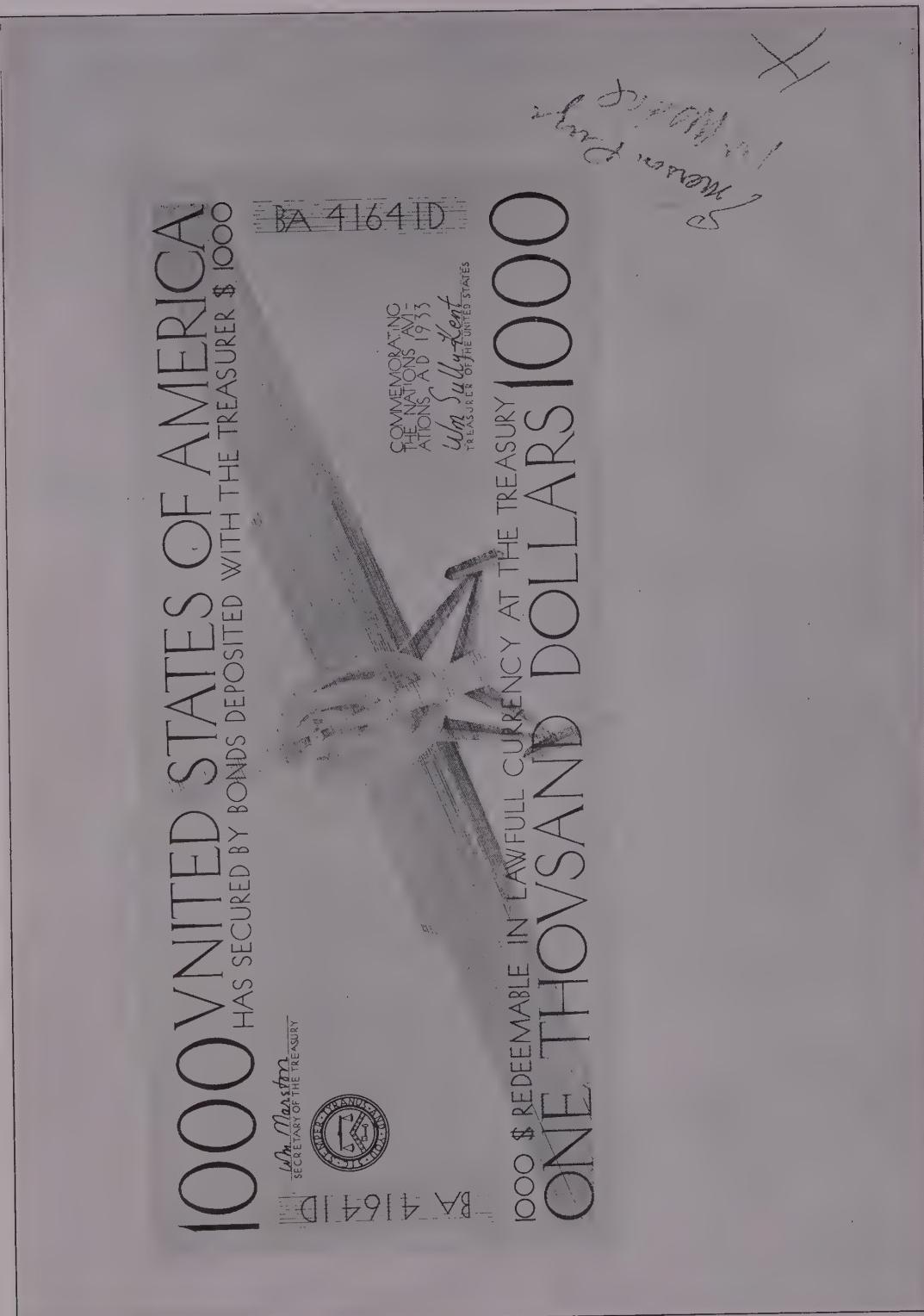
INDIANAPOLIS, INDIANA:

HALF MENTION: R. L. Shuttleworth.

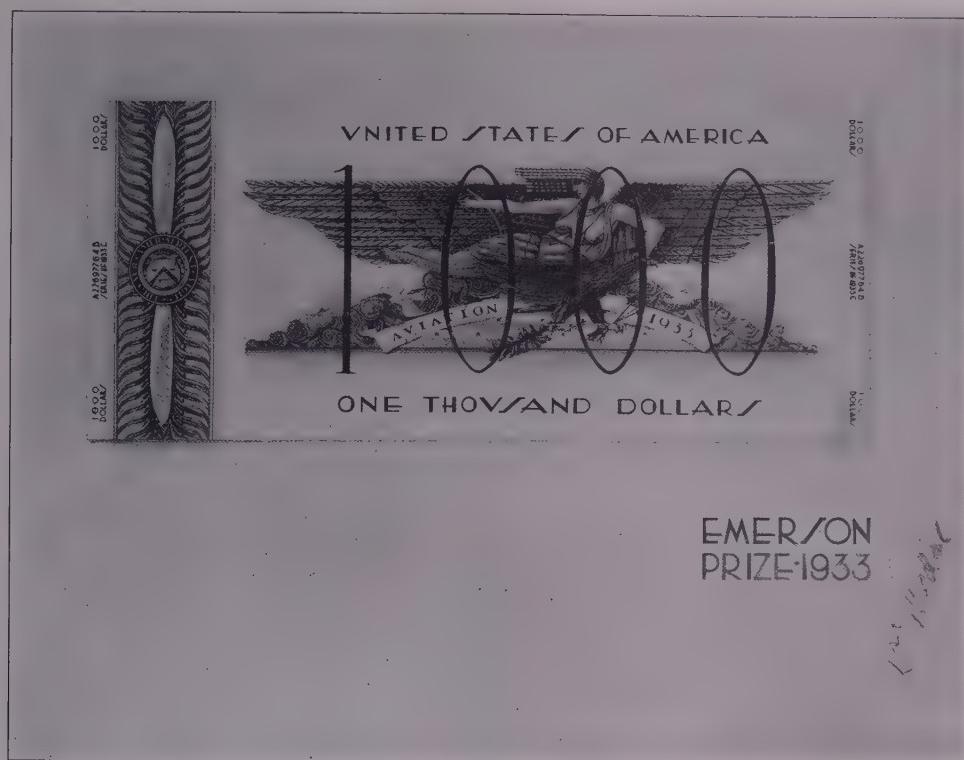
NEW YORK CITY AND VICINITY:

HALF MENTION: G. J. Muller, T. E. Rooney, F. Shilowitz.

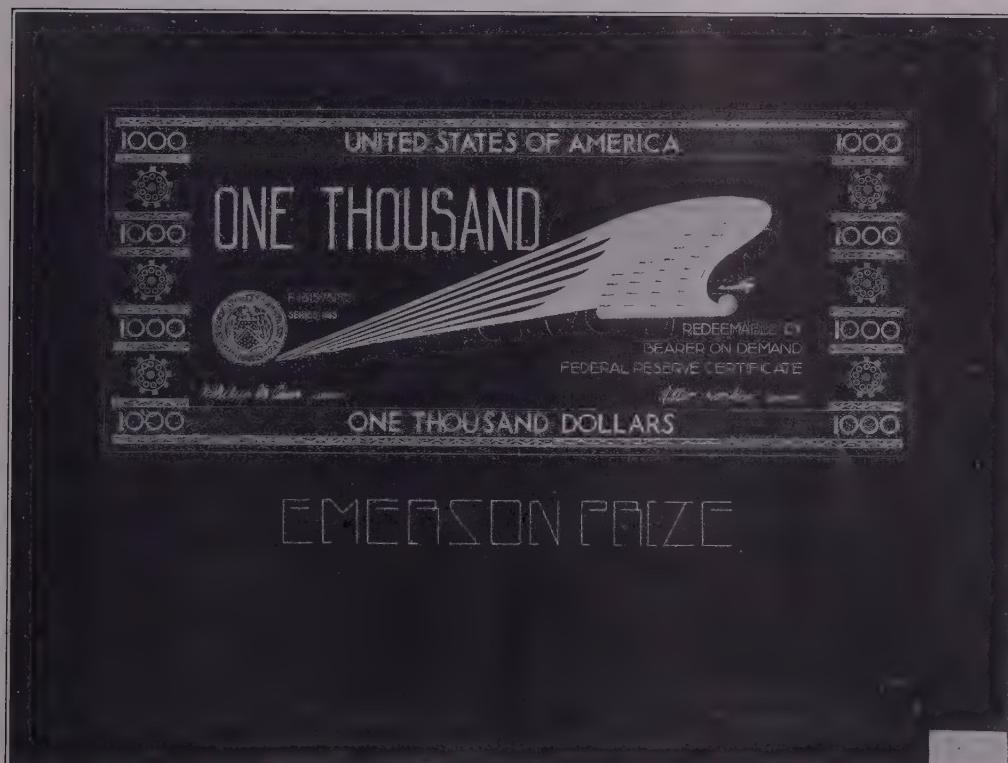
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EMERSON PRIZE  
First Medal—W. Prokosch. Yale University  
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"

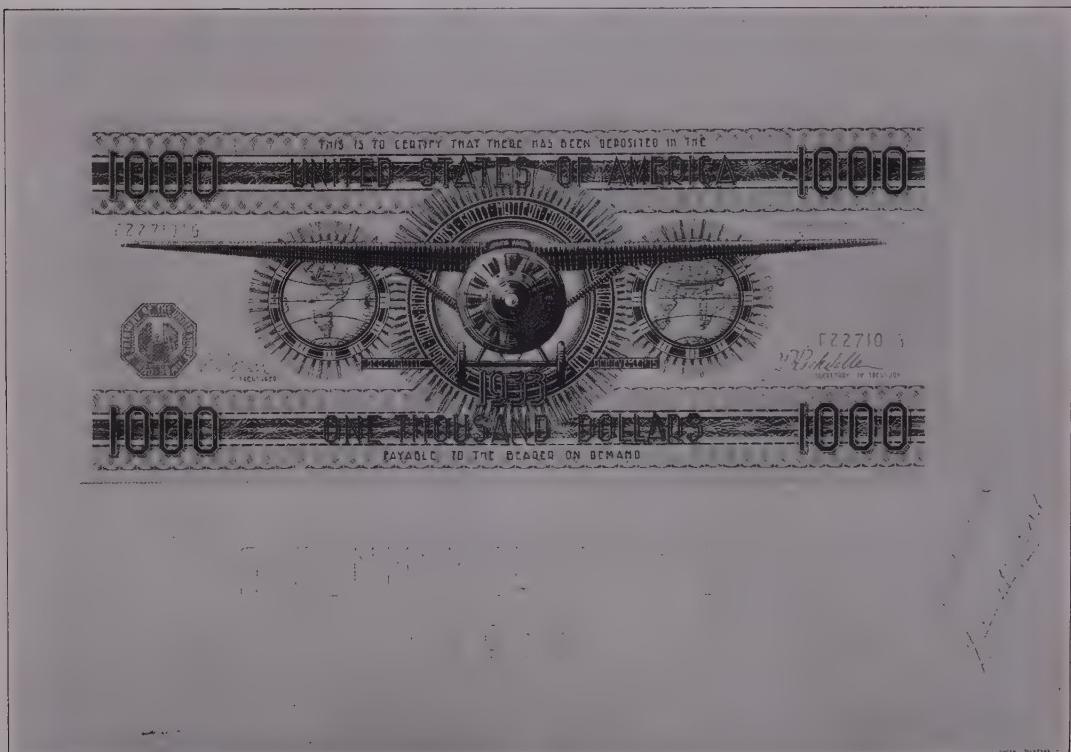


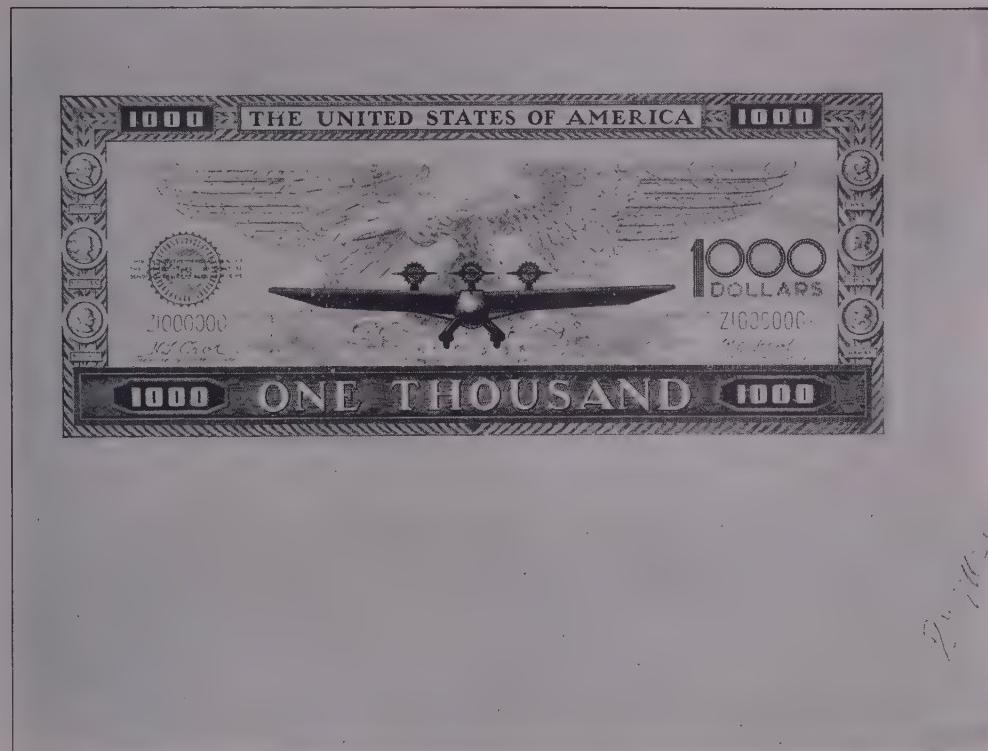
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First Medal—A. Zamshnick, New York University  
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"



First Medal—E. Saarinen, Yale University

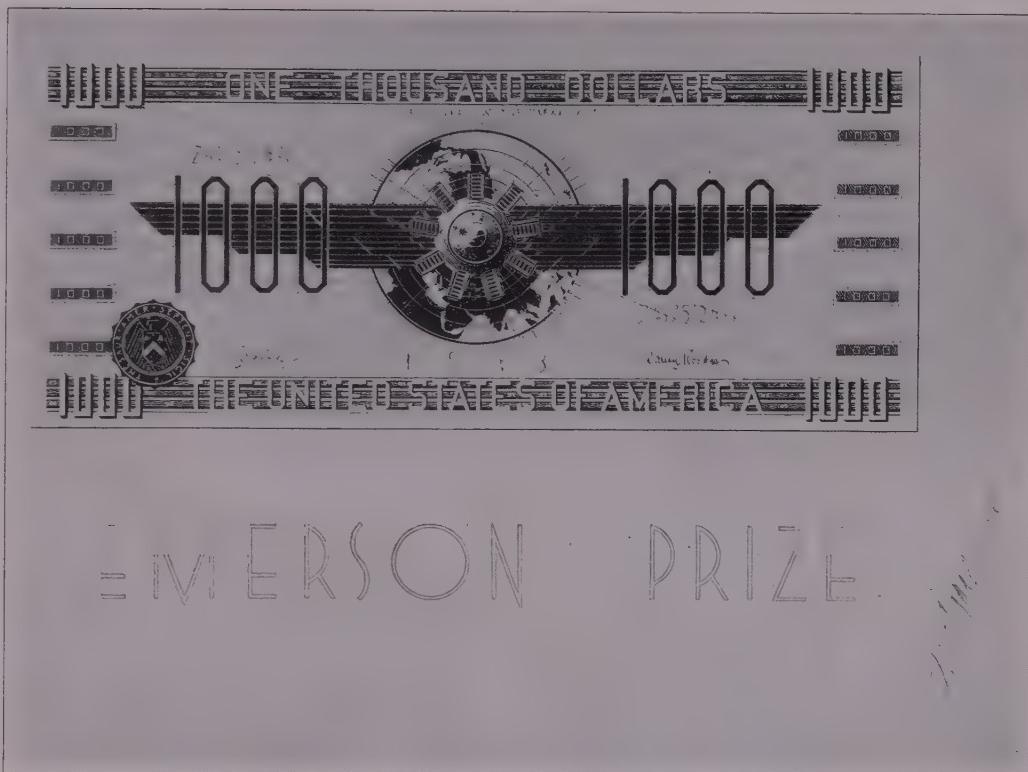
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THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"



Second Medal—G. C. Rudolph, University of Pennsylvania

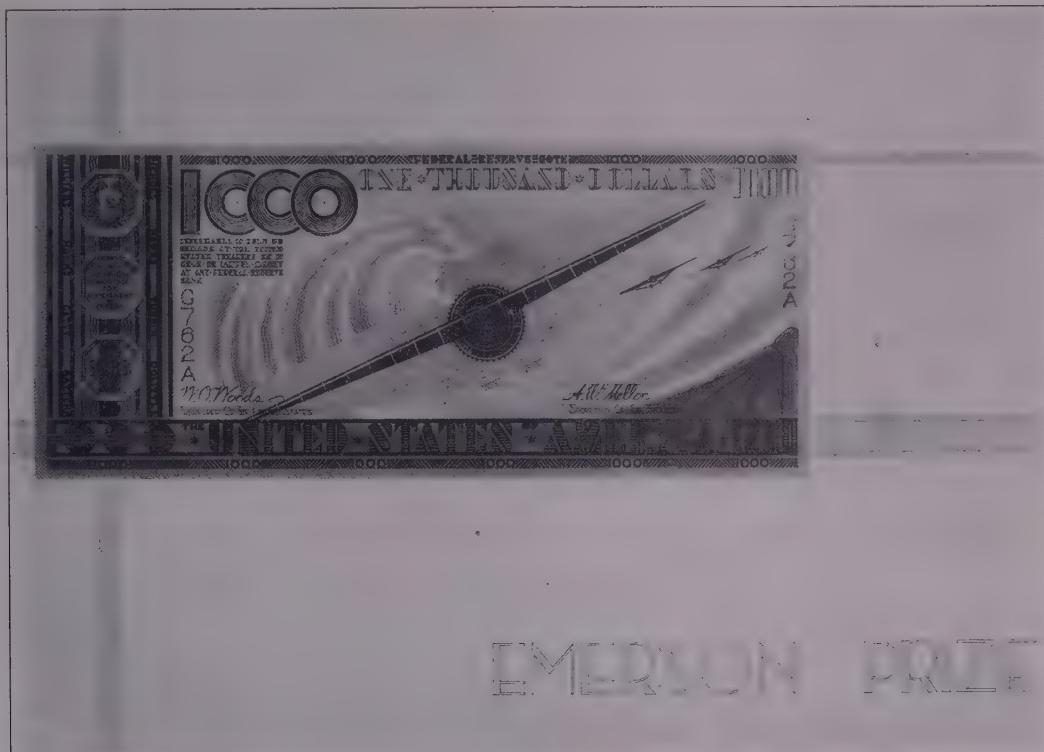


Second Medal—A. Rigolo, University of Illinois  
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"



Second Medal—J. Fabricius, New York University

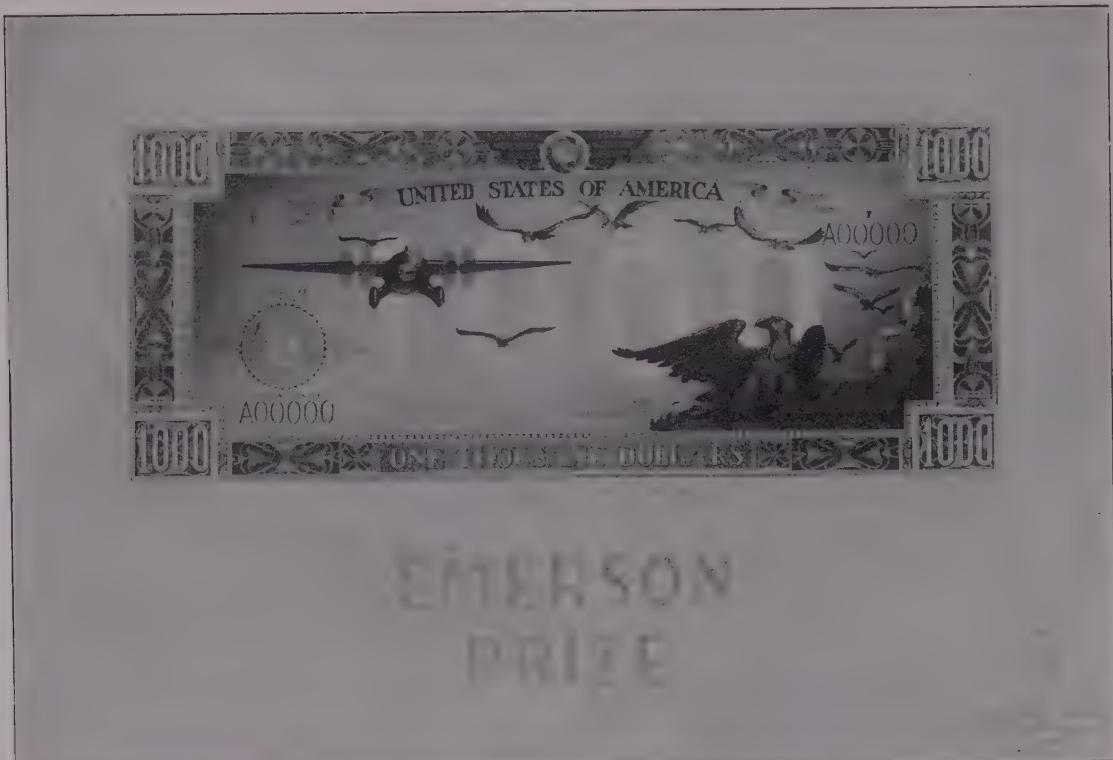
Second Medal—H. Spigel, University of Pennsylvania  
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"



Second Medal—H. A. Smith, University of Illinois



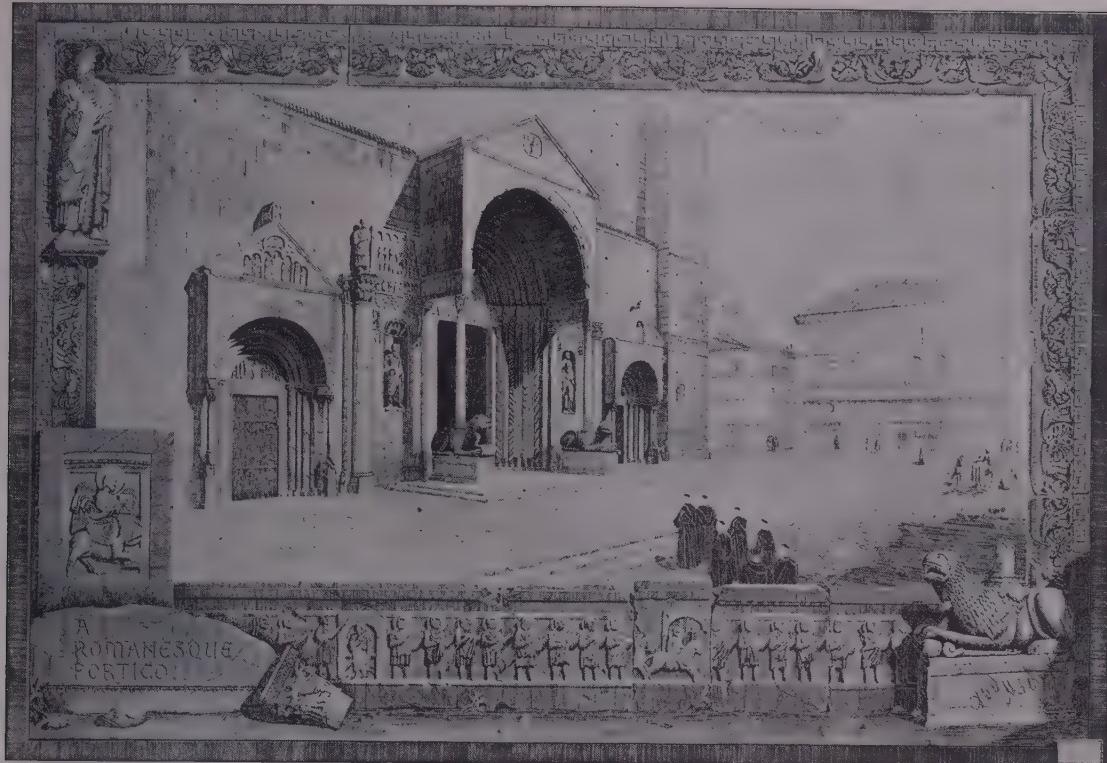
Second Medal—A. R. Nozaki, University of Illinois  
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"



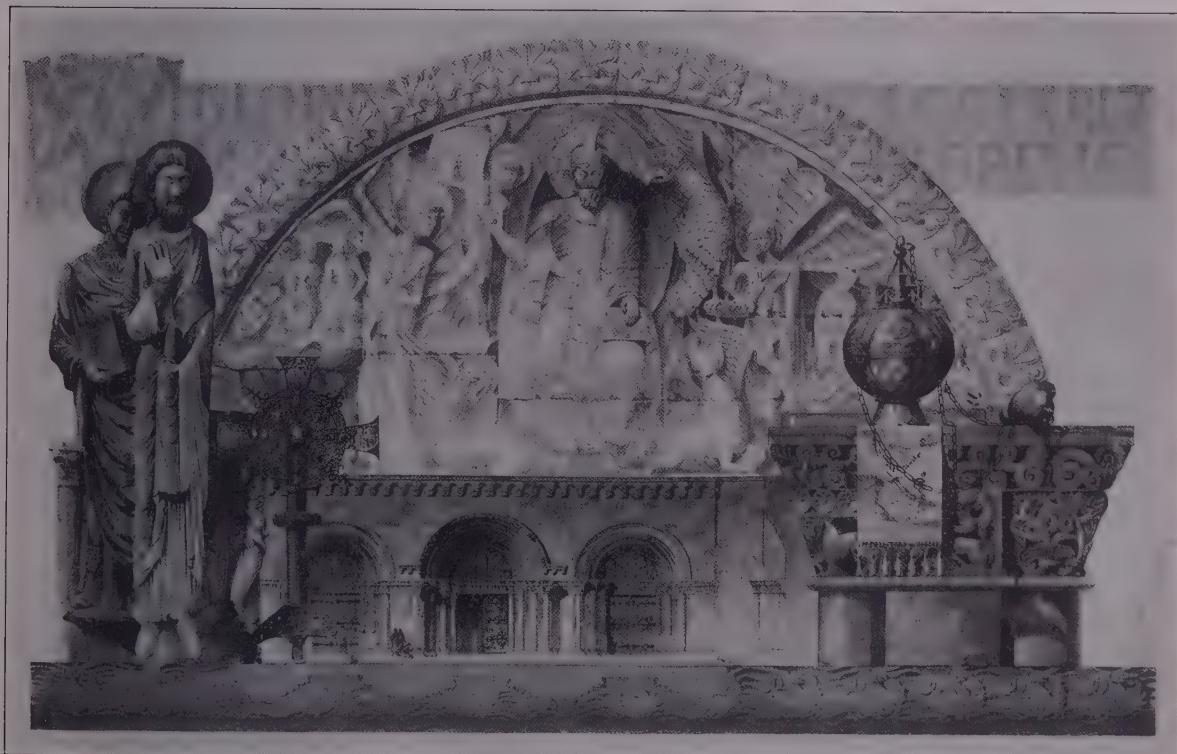
Second Medal—O. Everett, University of Pennsylvania



Second Medal—J. W. Rogers, Jr., "T" Square Club Atelier of Philadelphia  
THE EMERSON PRIZE—"A NEW THOUSAND DOLLAR BILL"



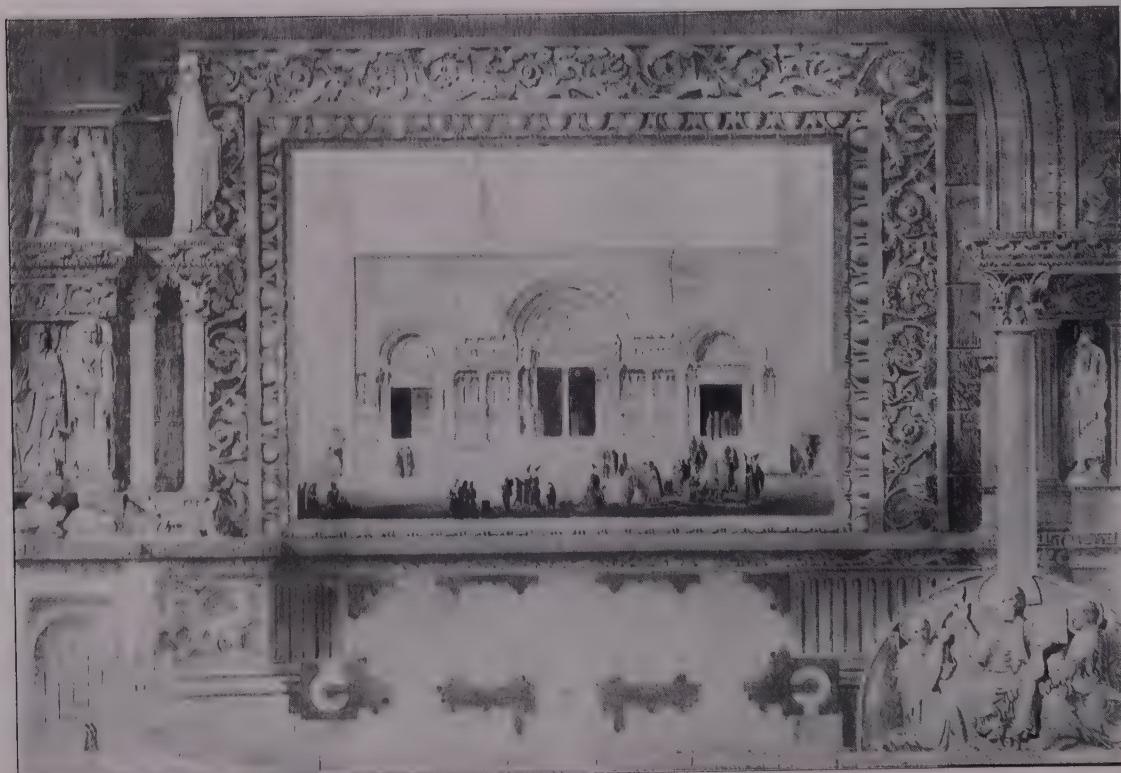
Second Medal—H. M. Brown, Los Angeles, Calif.



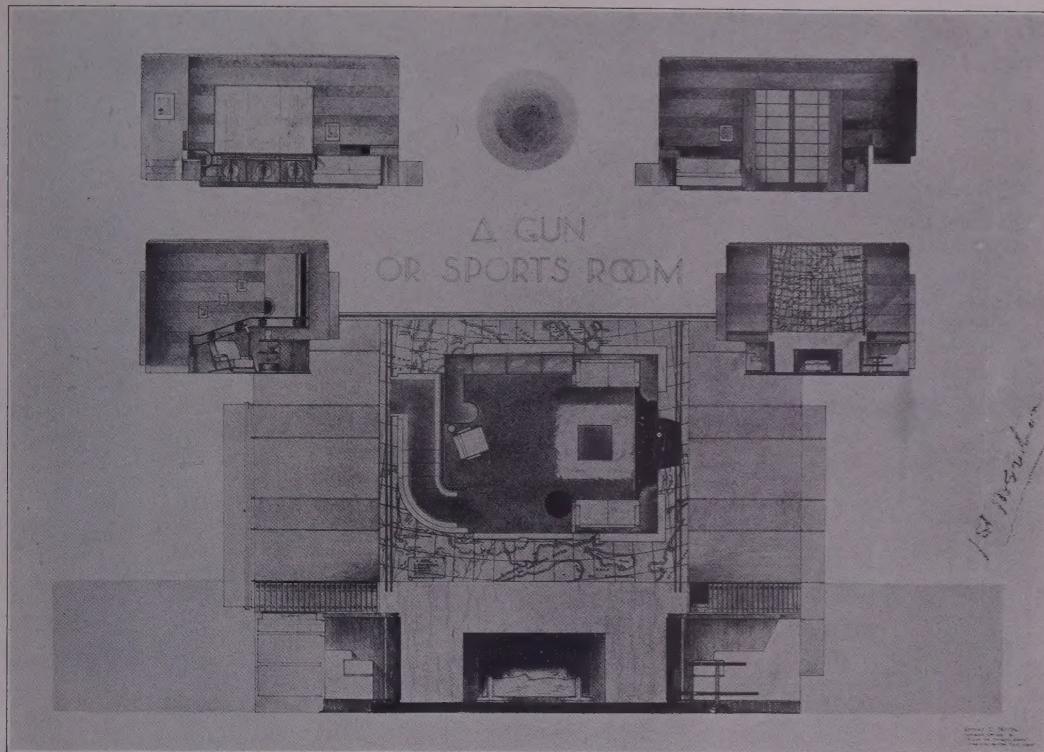
Second Medal—C. C. Verbeke, John Huntington Polytechnic Institute  
ARCHAEOLOGY II PROJET—"A ROMANESQUE PORCH"



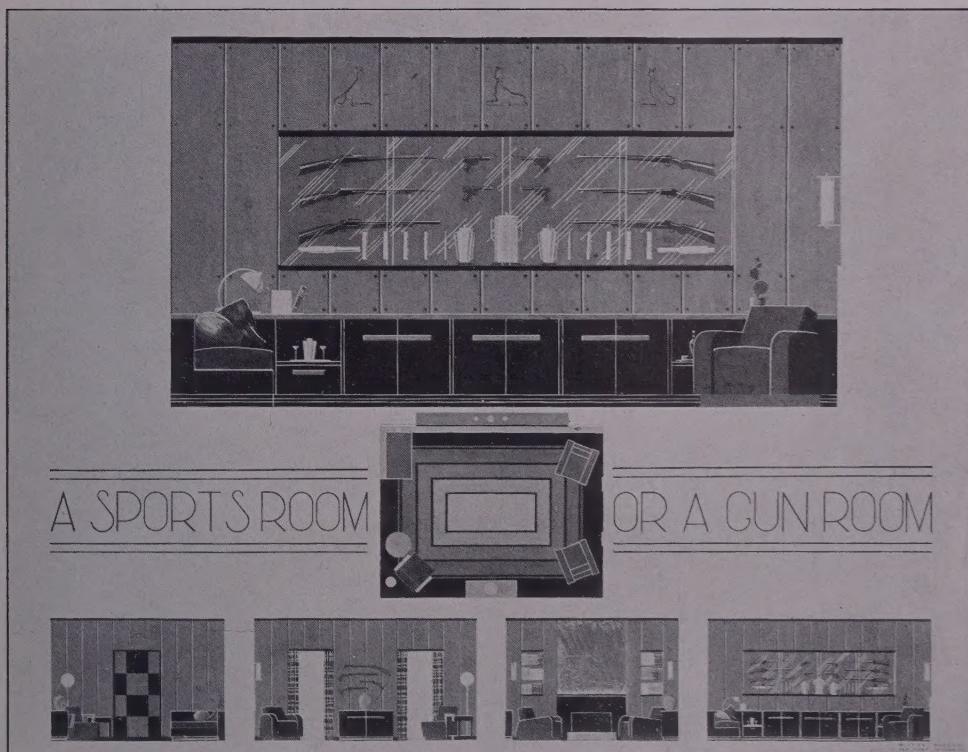
Second Medal—R. M. Law, Carnegie Institute of Technology



Second Medal—M. Swatek, Oklahoma Agricultural & Mechanical College  
ARCHAEOLOGY II PROJET—"A ROMANESQUE PORCH"

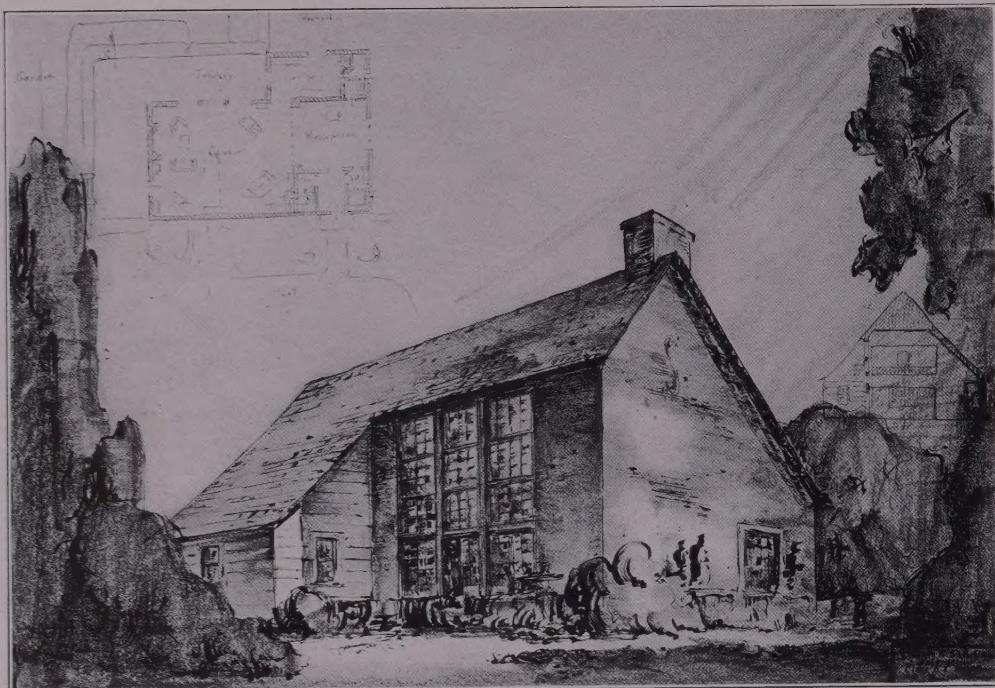


First Mention—R. E. Bechtol, John Huntington Polytechnic Institute

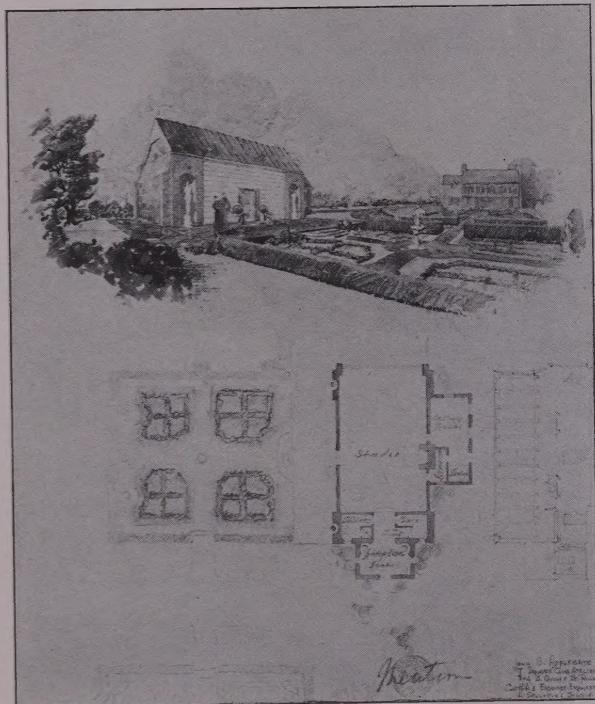
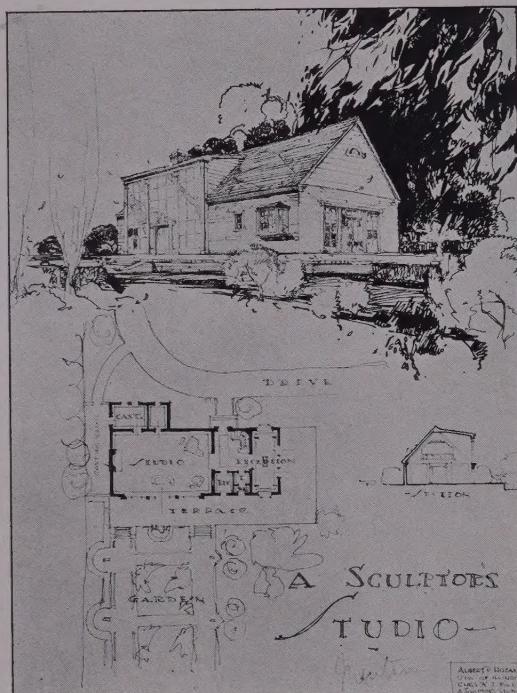


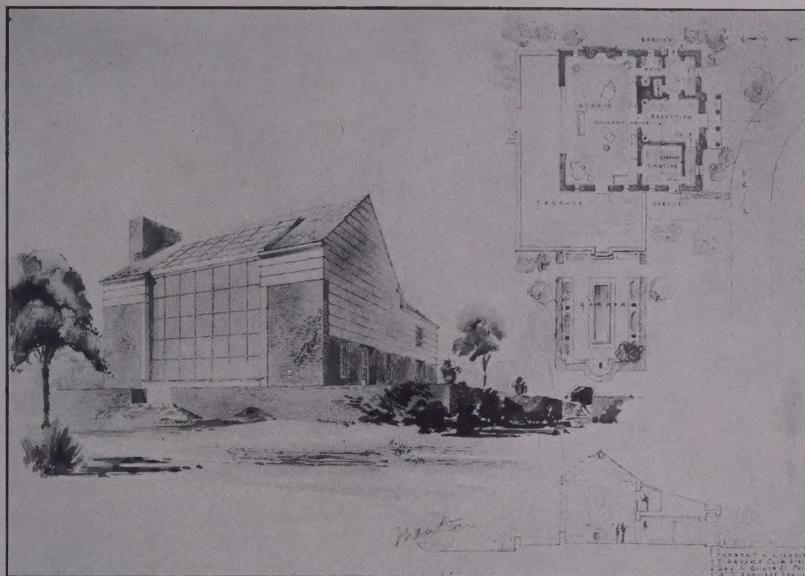
First Mention—M. Sherman, New York University  
INTERIOR DESIGN II—"A SPORTS ROOM OR A GUN ROOM"

✓  
I. W. Semi  
Matte



Mention—C. A. Schofield, Yale University

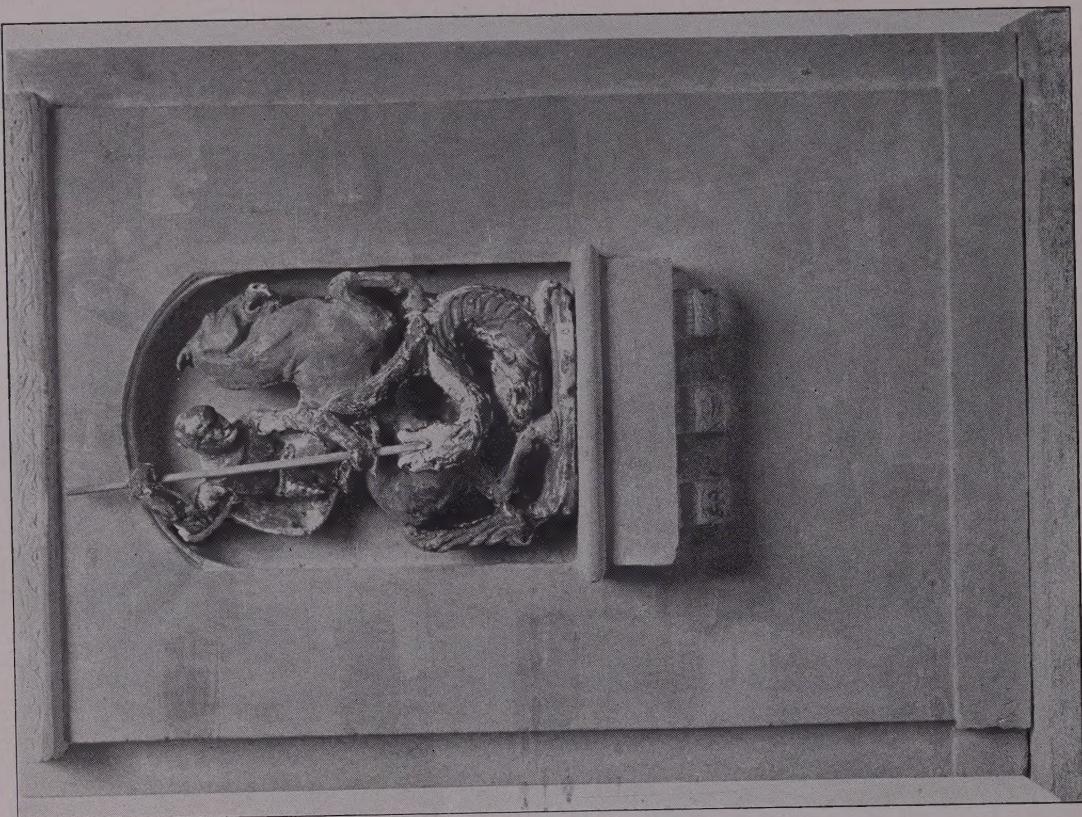
Mention—J. B. Applegate, "T" Square Club Atelier of Philadelphia  
CLASS "A" I ESQUISSE-ESQUISSEMention—A. R. Nozaki, University of Illinois  
CLASS "A" I ESQUISSE-ESQUISSE—"A SCULPTOR'S STUDIO"



Mention—H. J. Kienzlen, "T" Square Club Atelier of Philadelphia  
CLASS "A" I ESQUISSE-ESQUISSE—"A SCULPTOR'S STUDIO"



First Mention Placed—E. L. Amundson, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM III—"SAINT GEORGE AND THE DRAGON"



First Mention—D. D. Grainger, Yale University  
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM III—"SAINT GEORGE AND THE DRAGON"



First Mention—A. Wein, Beaux-Arts Institute of Design  
DEPARTMENT OF SCULPTURE, COMPOSITION PROGRAM III—"SAINT GEORGE AND THE DRAGON"